

# BRYAN ADAMS



# BRYAN ADAMS

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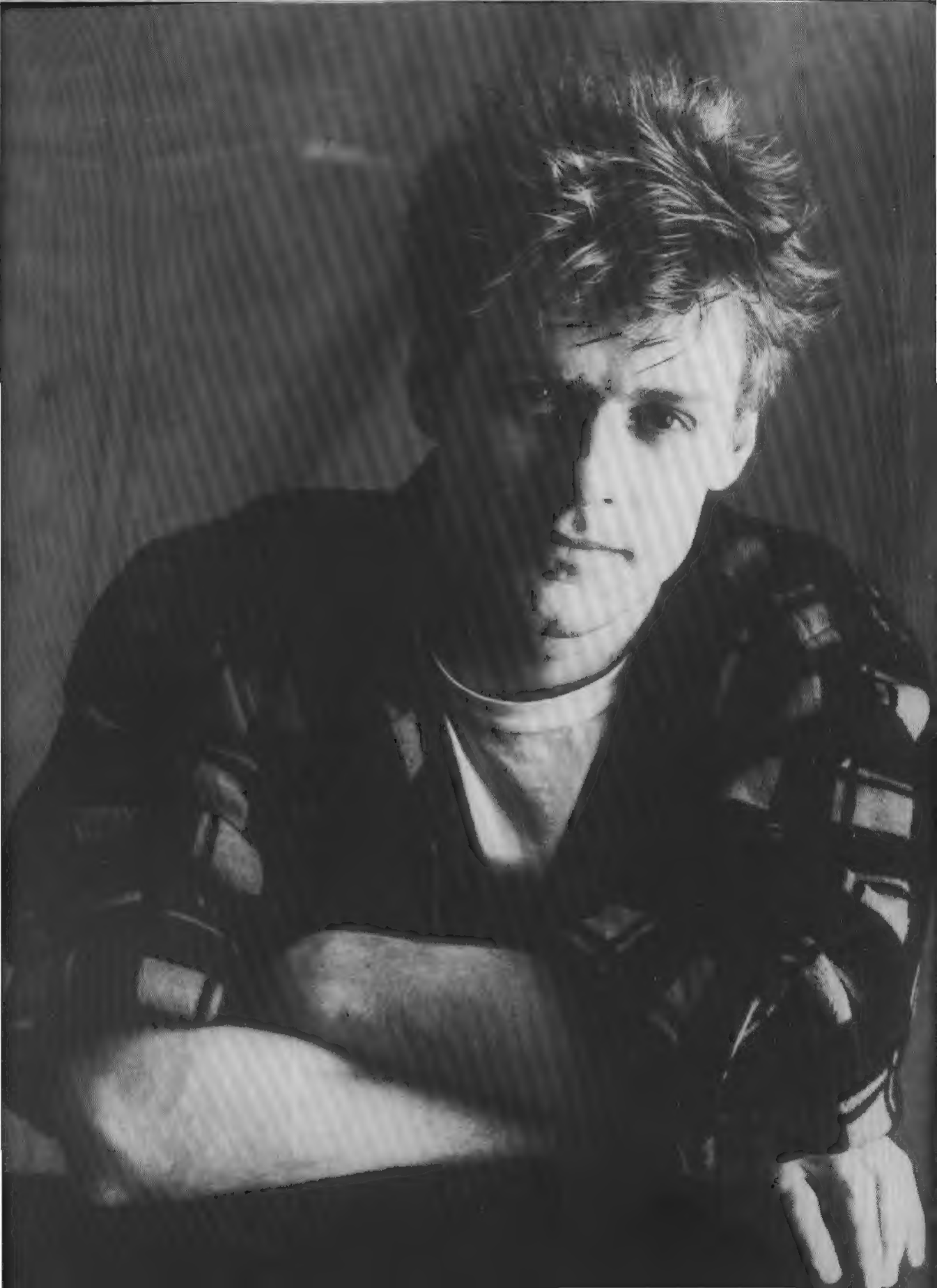
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# THE ONLY ONE

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Moderate rock ♩ = 138



First system of musical notation, featuring a treble and bass staff. The bass staff includes a forte (*f*) dynamic marking and a long note.

1.

2.



1. Well, I made up my mind, —  
2. Last night,

not going to let you get — a - way.  
well, I thought you might — have stayed.

Yeah, to  
If I'd have



think that I'm — the luck — y  
had the guts — I would have pushed my

guy, — well, I've  
luck, — but then you



al - most got — it made.  
might have turned — a - way.

'Cause it's been so long — since I've felt —  
How do I ex - plain? — I know it  
(3rd time instrumental)



— this strong — a - bout an - y - one — at all. —  
sounds in - sane, — but I've been through this — be - fore. —

I get  
In just a



so ex - cit - ed, I ain't going to fight — it, I  
mat - ter of time, — you could change your mind; — you could

think I might be fall - ing in love. So,  
 turn and walk right through the door. So,  
 (end instrumental) So,

**Bsus**

**B**

To Coda

**Chorus:**

come on, let's get it right. } Oh 'cause you're the  
 come on, let's get it straight. }

**E/G#**

**A**

**B**

on - ly one. } Come on, we ain't got all night,  
 } Come on, just can't wait. }

**A**

**E/G#**

**A**

yeah, 'cause you're the on - ly one - row.

**B**

**A**

2.

D.S. al Coda  $\frac{3}{4}$ 

3.



Repeat ad lib. and fade

on - ly one — now.

on - ly one. —

So,

Coda



come on,

let's get it right,

B



oh — we ain't got all night. — So come on, ba - by, let's

D.S.S.  $\frac{3}{4}$ 

get it straight,

yeah, —

I just can't wait. Now —

mf

f





# CUTS LIKE A KNIFE

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Moderate Rock ♩ = 100

Chord diagrams: D, G, C(add2)

Chord diagrams: D, 1. G C(add2), 2. G C(add2)

Chord diagrams: D, G, C(add2)

1. Driv - in' home\_\_ this eve - ning, I could of sworn\_\_ we had it all worked out.\_\_

Chord diagrams: D, G, C(add2)

*mf*

Chord diagrams: D, G, C(add2)

You

D G C(add2)

had this boy — be - liev - in' way be - yond — the shad - ow of a doubt. —

D G C(add2)

— 2. Then I

D G C(add2)

heard it on — the street; — I heard you might — of found — some - bod-y new. —

D G C(add2)

— Well,





who — is he, ba - by?      Who is he — and tell — me what he means to

you?      4. 1




took it all — for grant - ed,      but how was I — to know — that




you'd be let - ting go?      Now it cuts like a

*To Coda* 



Chorus.



knife,

but it feels so



right, —

It cuts like a



knife,

but it feels so

1.



D.S.

right. —

3. There's

2. D

G

C(add2)

right,  
(Bkgrd)Na

na —

na na

na

Oh, — and it cuts like a

na na —

na na.

D

G

C(add2)

knife. —

And it feels so right, ba - by.

D

G

C(add2)

Na na

na —

na na

na

Oh, — and it cuts like a

na na —

na na.









knife. —


(Instr. Solo ad lib)







2. D.S.S. al Coda 

(End Solo) 4. I

knife, but it feels so

*descrec.* *mp*

right. —

And it cuts like a knife,

and it feels so \_\_\_\_\_ right. \_

*cresc. poco a poco*

Na na na na na

*f*

*Repeat ad lib and fade*

na na na \_\_\_\_\_ na na.

G C(add2) D G C(add2)

*Verse 3:*

There's times I've been mistaken;  
 There's times I thought I'd been misunderstood.  
 So wait a minute darlin'.  
 Can't you see we did the best we could?  
 This wouldn't be the first time  
 Things have gone astray.  
 Now you've thrown it all away.  
 (To Chorus.)



# THIS TIME

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Moderate rock ♩ = 132

Chord diagrams: A, D, G, E, A, D

1. G E 2. G E

D/A A

1. I think a - bout her all the time,  
 2. I thought of ev - 'ry word I'd say,

F#m E D/A

she's my fan - ta - sy. An im - age burn - ing  
 give or take a few. But she turns and slow - ly

in my mind,  
walks a - way. —

call - ing out to me.  
What do I have to do?

**A** **F#m** **E**

While my i - mag - i - na - tion's run - ning wild, —  
Hey, turn up — your ra - di - o, —

**D** **A/C#**

yeah, —  
oh, —

things are get - ting clear - er.  
there's some - thing I want you to know.

**Bm7** **E**

**Chorus:**

Oh; —  
Yeah; — } This time, — ev - 'ry thing is all right,  
(Vocal ad lib. 3rd and 6th times)

**A** **D** **G** **E**

no way — she's gon - na get a - way. This time — ev -

*Guitar Chords:* A, D, G, E, A, D

- 'ry-thing is eas - y, an - y day, (4th time) I'm I'm gon - na make her

*Guitar Chords:* G, E, A, D, 1. G

*Annotation:* To Coda (6th time)

mine I'm gon - na make her mine.


*Guitar Chords:* E, 2.5. E, D.S., 3. G

To next strain

It's gon - na make her mine. hard to take, — 'cause she's


*Guitar Chords:* 4. G, E, D.S., F#m

E F#m E



miles a - way, — and I've wait - ed a long — time. But the

F#m E Bm7




feel - ing is right, — dar - ling, one of these nights, — yeah, —

E



— I'm gon - na let you know. — Oh; — D.S.

Coda G E D/A



Coda





# RUN TO YOU

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Driving Rock ♩ = 126

Guitar Capo Em7  
 2nd Fret:

Keyboard: F#m7

(L.H. 2nd time)

1. G A B

2.3. G A B

Em F#m

1. She says her

G A B

Em F#m

G A

D E

love for me could nev - er die.

Em F#m

E A B

Em F#m

But that - 'd change if she ev - er found out a - bout you and I.

G A D Em G D

Oh, but her love is cold.

Em G D C

It would-n't hurt her if she did - n't know, - 'Cause when it

D Bm7 C#m7

gets too much I need to feel your touch. I'm gon-na





*Chorus:*

Em G D A Em G D





run to you, I'm gon-na run to you.

 B
  Em
  G

'Cause when the feel - in's right — I'm gon - na

 D
  A
 1.  Em
  G
  D
 D.C.

{ run } all night. — I'm gon - na run to you  
 { stay }

2.3.  Em
  G
  D
  A

run to you. Yeah, — gon - na

 Em
  E
  D
  A
  Em7
  G

run to you. — Oh, — when the feel - in's right — I'm gon-na



1. *To next strain*

Chords: D, A, Em, G, D

run } all night, I'm gon - na run to you.

stay }

2. *Repeat ad lib. and fade*

Chords: Em, G, D, A, B

run to you. Yeah, gon - na

Chords: E, D/F#, E/C#, E

3

1. *To next strain*

Chords: C, D, E

3

2. Bm7 C#m7

Em F#m G A D E

3

A B Em F#m G A D E B

D.S.

Oh, gon-na

*Verse 2:*

She's got a heart of gold,  
 She'd never let me down.  
 But you're the one that always turns me on  
 And keep me comin' 'round.  
 I know her love is true,  
 But it's so damn easy makin' love to you.  
 I got my mind made up,  
 I need to feel your touch.

*(To Chorus:)*

# STRAIGHT FROM THE HEART

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Rock Ballad ♩ = 84

C



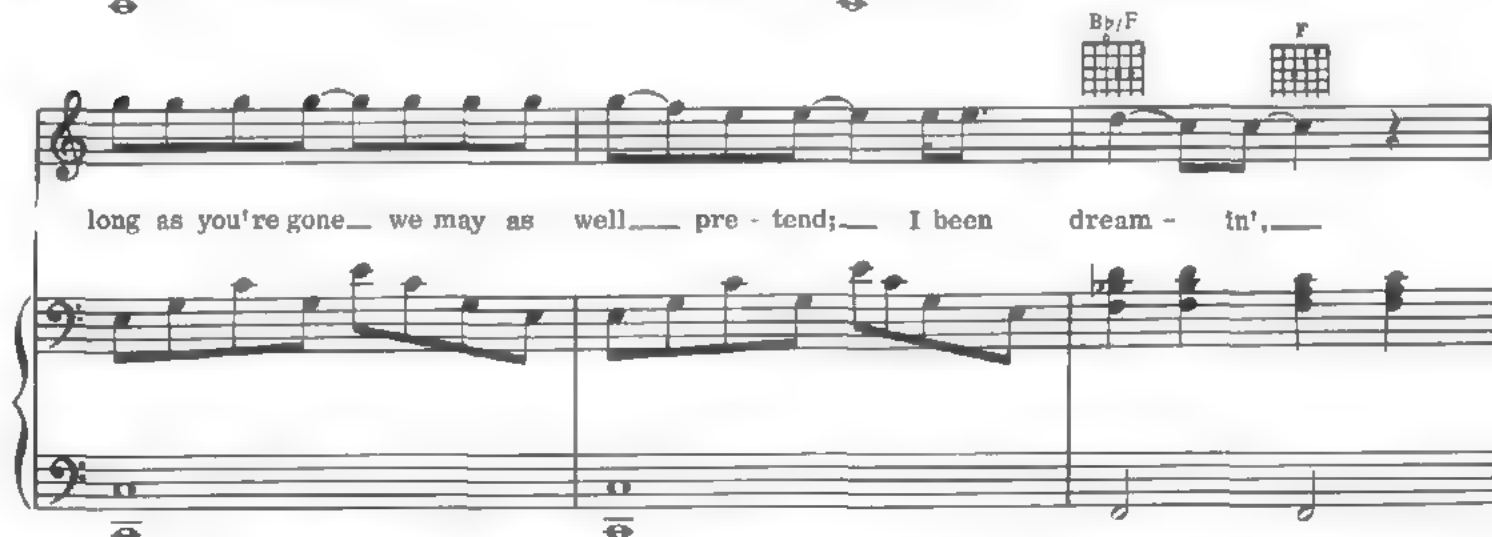
*mp*

I could stop dream - ing, but it nev er ends; \_\_\_\_\_ as



Bb/F F

long as you're gone\_ we may as well\_ pre - tend;\_ I been dream - in',\_



Bb/F F C/G G C

straight from the heart. \_\_\_\_\_



You say it's eas - y, but who's — to say —  
 I'll see you on the street some oth - er time, —

that we'd be a ble to keep it this way; — but it's eas - i er, —  
 when all the words will just fall out of line; — while we're dream - in' —

com - in' straight from the heart. — }  
 straight from the heart. — }

Oh, give it to me

*cresc.*

Chorus

Chorus

F G C F G

straight from the heart. Tell me we could make an - oth er start.

*f*

C

Am

Am/G

To Coda

You know I'll nev - er go as long as I know

1. F C G C

It's com-in' straight from the heart.

*decresc.*

DS

2. F

C G

G

To next strain

3. 4. F

C/G

G

It's com - in' straight from the heart.

give it to me now;

Dm7                      C1                      Fmaj9                      Gsus

*p*

Dm7                      C E                      Fmaj9                      Gsus

*mp*

Dm7                      C E                      Fmaj9                      Gsus

*mf*                      *cresc.*

*D.S.S. al 3rd & 4th ending to Coda*

Coda                      F                      C/G                      G                      C

*dim. e rit*                      *pp*



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musical score for "The Swan" by Camille Saint-Saëns, measures 1-4. The score is in 4/4 time, featuring a treble and bass staff. The melody in the treble staff is marked *mp* and the bass staff is marked *with pedal*.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures, with the third measure ending with a double bar line and repeat dots.

[illegible]

1. Oh, think-in' a-bout\_\_ all our young-er years;\_\_ there was  
2. Oh, once in your life\_\_ you will find some-one\_\_ who will

Musical score for 'The Rose Tree'. The score is written for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'mp' (moderato piano). The score consists of two measures. The first measure contains the vocal melody and piano accompaniment. The second measure continues the melody and accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.









on - ly you\_\_\_ and me;\_\_\_ we were young and wild\_\_\_ and free.\_\_\_  
turn your world\_ a - round;\_ bring you up when you're feel - ing down..

A musical score for the song 'The Rose Tree'. It features a treble and bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of two measures: the first measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note G4; the second measure contains a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The bass line consists of two measures: the first measure contains a half note C3, a quarter note D3, a quarter note E3, and a half note F3; the second measure contains a half note G2, a quarter note A2, a quarter note B2, and a half note C3.



Now noth - ing can take\_\_\_ you a - way from me;\_\_\_  
Yeah, noth - ing could change\_\_\_ what you mean to me.\_\_\_

we've been  
Oh, there's



down that road be - fore,\_\_\_  
lots that I could say;\_\_\_

but that's o - ver now;\_\_\_  
just hold me now,\_\_\_

you keep me  
'cause our



com-in' back for more.\_\_\_  
love will light the way;\_\_\_

And Ba-by, } you're all\_\_\_ that I want when you're  
ba-by, }



ly - in' here\_\_\_ in my arms.

I'm find-ing it hard\_\_\_ to be - lieve

we're in

*smile*

G F G Am

heav - en. And love is all that I need, and I

C F G Am

found it there in your heart. It is - n't too hard to see we're in

1. G no 3rd C Am C/G F add 2 D.S.  $\frac{3}{4}$

heav-en.

2. G To next strain 3. G Repeat ad. lib. and fade

heav-en. heav - en, heav - en.



I've been wait-ing for\_\_\_ so long for some-thing\_\_\_ to ar-rive;—

— for love\_\_\_ to come a-long.—— Now our dreams are com-in' true,——



— through the good times and the bad.—— Yeah, I'll be stand-in' there— by— you.

— through the good times and the bad.—— Yeah, I'll be stand-in' there— by— you.



— through the good times and the bad.—— Yeah, I'll be stand-in' there— by— you.

— through the good times and the bad.—— Yeah, I'll be stand-in' there— by— you.



Instrumental solo

D.S.S. % %

And

-----end solo

Instrumental solo







# SOMEBODY

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Moderate Rock  $\text{♩} = 100$

**F** **G**

*f* (3rd time inst. solo ad lib. . .)

**F** **G** **F**

**Em7** **Am**

*dim.* . . . end solo

To Coda

**F** **G**

1. I been look - in' for some - one  
 2. Now who can you turn \_\_\_\_\_ to

**mf**

F G F

be-tween the fire and the flame. \_\_\_\_\_  
 when it's all black and white, \_\_\_\_\_

We're all look-in' for some -  
 and the win-ners are los -

Em7 Am 1. G/A

- thin' to ease the pain.  
 - ers? You see it eve-ry night.

2. Chorus: G Am C D

I need some - bod - y, some-bod-y like

G Am C D G Am

you. Eve-ry -bod-y needs some bod - y. I need some - bod -

Chord diagrams: C, D, 1. G, Am, C, D, D.C.

- y. Hey, what a-bout you? Eve-ry -bod-y needs some -bod - y.

2. G, Am, C, D.C. al Coda, 3. 4. etc., Am

you? We all need some - bod - y. you? { Eve-ry -bod-y needs } some - bod -  
 { We all need }

Chord diagrams: C, D, Repeat ad lib. and fade

- y.

Coda Bb

An-oth-er night, an-oth-er les -

Chord diagrams: C, Bb/D

son learned; — it's the dis - tance that keeps us sane. —




But when the si-lence turns\_\_ to sor -





- row, we do it all \_\_ a gain, \_\_ all \_\_ a-gain. \_\_

D.S. 

*Verse 3:*

When you're out on the front line  
 And you're watchin' them fall,  
 It doesn't take long to realize  
 It ain't worth fightin' for.

*Verse 4:*

I thought I saw the Madonna  
 When you walked in the room.  
 Well your eyes were like diamonds,  
 And they cut right through,—oh they cut right through.

*(To Chorus:)*

# (EVERYTHING I DO) I DO IT FOR YOU

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Chord diagrams: C, G7/C

(1.) Look in - to my eyes \_\_\_\_ you will see \_\_\_\_

Chord diagrams: F/C, Cadd9, C

what you mean to \_\_\_\_ me Search your heart, \_\_\_\_ search your

Chord diagrams: G7/C, F/C

soul, \_\_\_\_ and when you find me there you'll

Chord diagrams: C G, G, Dm, C

search \_\_\_\_ no more. Don't tell me it's not worth try - in'

for, you can't tell me it's not worth dy - in'

Dm C

for You know it's true - ev - ery - thing I

Dm C

do, I do it for you.

G C

There's no love like your love and no

Bb Eb

oth - er could give more - love, there's no - where un - less

Bb F C

G D G

you're there all the time. all the way yeah.

F

C

1. 2.

Oh you can't

Dm G

tell me it's not worth try - in' for, I can't

Dm G

help it, there's no - thin' I want more. Yeah I would



fight for you, I'd lie for you, walk the

wire for you, yeah I'd die for you. You know it's

true ev - ery - thing I do, oh,

I do it for you.

#### VERSE 2·

Look into your heart  
 You will find there's nothin' there to hide  
 Take me as I am, take my life  
 I would give it all, I would sacrifice  
 Don't tell me it's not worth fightin' for  
 I can't help it, there's nothin' I want more  
 You know it's true, everything I do  
 I do it for you

# SUMMER OF '69

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Moderately Bright ♩ = 138



First system of musical notation. The vocal line begins with a whole rest, followed by the lyrics "I got my". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. The dynamic marking *mp* is present.



Second system of musical notation. The vocal line continues with the lyrics "first real six - string; \_ bought \_ It at the five and dime;". The piano accompaniment continues with the same rhythmic pattern.



Third system of musical notation. The vocal line concludes with the lyrics "played \_ it 'til my fin - gers \_ bled; was the sum-mer of". The piano accompaniment continues with the same rhythmic pattern.

Verse:



six - ty nine. 1. Me — and some guys from school

mf

A D  
had a hand and we tried real hard. Jim my quit and

A  
Jo - dy got mar - ried; — I should-a known we'd nev - er get far.

Bm A  
Oh, when I look back now, — that sum - mer seemed to

G Bm A

last for - ev - er, and — if I had the choice, —

D G Bm

yeah, — I'd al - ways wan - na be there. Those — were the

A D

best days of my — life.

A

To Coda 1. D.S. 2.

Back in the sum - mer of



six - ty nine. —

Piano accompaniment for the first system.



Man, — we were kill - in' time, — we were

Piano accompaniment for the second system.



young and rest - less, we need-ed to — un-wind. I guess

Piano accompaniment for the third system.



noth - in' can last — for - ev - er, for - ev - er, — no!

Piano accompaniment for the fourth system, ending with a *cresc.* marking.

First system of musical notation. Treble and bass staves. Chords D and A are indicated above the staff. The music is in 4/4 time, starting with a forte (f) dynamic. The bass line features a sustained octave D in the left hand.

Second system of musical notation. Treble and bass staves. Chords D and A are indicated above the staff. The music continues in 4/4 time. The system concludes with the instruction "D.S. al Coda".

Third system of musical notation. Treble and bass staves. The section is marked "Coda" at the beginning. The melody includes the lyrics "Back in the sum - mer of six - ty nine." Chord D is indicated above the staff. The music is in 4/4 time.

Fourth system of musical notation. Treble and bass staves. The section is marked "Repeat ad lib. and fade" above the staff. The melody includes the lyrics "Back in the sum-mer of". Chord A is indicated above the staff. The music is in 4/4 time.

**Verse 2:**

Ain't no use in complainin' when you got a job to do.  
Spent my evenin's down at the drive-in, and that's when I met you.  
Standin' on your mama's porch, you told me that you'd wait forever.  
Oh, and when you held my hand, I knew that it was now or never.  
Those were the best days of my life.

**Verse 3:**

And now the times are changin'; look at everything that's come and gone.  
Sometimes when I play that old six-string I think about you; wonder what went wrong.  
Standin' on your mama's porch, you told me it'd last forever.  
Oh, and when you held my hand, I knew that it was now or never.  
Those were the best days of my life.



# BRYAN ADAMS



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